



# OVERTURE

Allegro con Spirito

(2)

31

The musical score is written for piano and features a variety of dynamics and articulations. The first system includes piano (p.) and forte (f.) markings, along with accents (acc.) and staccato (stacc.) articulations. The second system continues with piano (p.) and forte (f.) markings. The third system includes a crescendo marking and a forte (f.) marking. The fourth system includes a piano (p.) marking. The fifth system includes a forte (f.) marking and staccato (stacc.) articulations. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Sig<sup>r</sup> Abel

Handwritten musical notation for a piano piece, consisting of six systems of staves. The music is in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p*, *f*, *p*, *f*, *p*, *f*. The first system shows a melody in the treble clef and a bass line in the bass clef. The second system features a complex, rapid melody in the treble clef and a bass line with sustained notes. The third system continues the melody and bass line. The fourth system shows a more complex melody with many beamed notes and a bass line with sustained notes. The fifth system features a melody with many beamed notes and a bass line with sustained notes. The sixth system shows a melody with many beamed notes and a bass line with sustained notes.

33

*Crescendo* *F.*

*p.*

*f.* *h.*

*h.* *h.* *h.* *h.* *h.* *h.*

*h.* *h.* *h.* *h.* *h.* *h.*

Andantino

The musical score is written for a piano and consists of six systems of two staves each. The time signature is 3/4, and the key signature has one sharp (F#). The tempo is marked "Andantino". The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a simple harmonic accompaniment. The second system introduces more complex textures with sixteenth-note passages in the treble. The third system features a series of chords and sixteenth-note runs. The fourth system continues with similar textures, including a section with a more active bass line. The fifth system shows a return to a more melodic focus in the treble. The sixth system concludes the piece with a final cadence. Dynamics markings include "h" (hairpins), "P." (piano), and "F." (forte).



## Tempo di Gavotta Vivace

Handwritten musical score for a piece titled "Tempo di Gavotta Vivace". The score is written on five systems of two staves each, using a treble and bass clef with a key signature of one sharp (F#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

Measures 1-16 are shown. The score includes dynamic markings: *fuor.* (measures 4, 8, 12, 16) and *for.* (measures 6, 10, 14).



*Songs by Miss Brent and Miss Wallum*

*Andante*

*Rosetta*

Hope! thou nurse, of young de...fire,

Fai...ry pro-mi-ser of Joy; Painted Vapour, glow - worm fire, Temprate

*Sym.* *Lucinda*

Sweet that ne'er can cloy. Hope! thou earnest

of de...light, Softest foother of the mind; Balmy cor...dial, prof...pect bright,

Weldon, 4/3



[illegible][illegible][illegible]

*Sung by Miss Brent*

*Allegro*

For m<sup>o</sup> For For m<sup>o</sup> For

*Rosetta*

For Whence can you in - herit, Sy So flavish, fo flavish a Spirit, Sy Whence

can you in - herit, Sy So flavish, fo flavish a Spirit, Sy Confin'd thus, confin'd thus and chain'd.

and chain'd to a Log. Sy Now fondled, Sy now chid, Sy Permitted, Sy forbid, Sy 'Tis

leading the Life of a Dog, 'tis leading the Life of a Dog.

*Adagio*

The musical score is written for voice and piano. It begins with a treble and bass staff in G major (one sharp) and 6/8 time. The tempo is marked 'Allegro'. The first system contains the lyrics 'For m<sup>o</sup> For For m<sup>o</sup> For' with corresponding notes. The second system is marked 'Rosetta' and contains the lyrics 'For Whence can you in - herit, Sy So flavish, fo flavish a Spirit, Sy Whence'. The third system continues the lyrics 'can you in - herit, Sy So flavish, fo flavish a Spirit, Sy Confin'd thus, confin'd thus and chain'd.' The fourth system contains 'and chain'd to a Log. Sy Now fondled, Sy now chid, Sy Permitted, Sy forbid, Sy 'Tis'. The fifth system contains 'leading the Life of a Dog, 'tis leading the Life of a Dog.' The score concludes with a 'Adagio' marking and a final system of notes.

For shame, you a Lover, Sy more firmness, more firmness dis-cover, Sy for

shame, you a Lover, Sy more firmness, more firmness dis-cover, Sy Take Courage, nor

here longer moap, Resist and be free, run Riot like me, Sy resist and be free, run Riot like

me, And to perfect the picture E-lope; to perfect the picture E-lope; Sy

*Sung by Miss Brent*

*Sy*  
Andante Allegro

*Rosetta*  
My Heart's my own, my Will is free, And so shall be my Voice, No

mortal Man shall Wed with me, Till first He's made my Choice. Let Parents rule cry Nature's law, And Children still O - bey And

is there then no saving clause, Against Tyrannic fway. Against Tyrannic fway -

*Sy*  
And is there then no saving clause, Against Tyrannic fway.

*Arne*



*Sung by Miss Hallam*

*Allegretto*

*Pia* for

Lucinda

When once Love's subtle Poyson gains, a passage to the

Female Breast; Rushing like Lightning thro' the veins, Each With and every Thoughts possess'd To

heal the pangs our Minds endure, Reason in vain its skill applies, Nought can afford the Heart a cure, Nought can afford the

Heart a cure, But what is pleasing to the Eyes.

*Sy*

*D'Arne.*



*Sung by M.<sup>r</sup> Mattocks*

*Sy*  
*Siciliana*

Young Meadows

O had I been by Fate decreed, Some humble Cottage Swain; In fair ROSETTA's fight to feed, My

Flocks upon the Plain: In fair ROSETTA's fight to feed, My Flocks upon the Plain. What Joys had I been

Born to taste, Which now I neer must know, Ye envious Powers why have ye plac'd, My fair ones lot so low. Ye

envious Powers why have ye plac'd, My fair ones lot so low. *Sy*

M.<sup>r</sup> Howard

The musical score is written for a voice and piano. The voice part is in a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The score is divided into six systems, each with a vocal line and a piano line. The lyrics are written below the vocal line. The piece is marked 'Siciliana' and 'Sung by M. Mattocks'. The composer's name, M. Howard, is at the bottom left.

# Song by Miss Brent

14

*Largo*

*Rafetta*

Gentle Youth Ah! tell me why,

Will you force me thus to fly, Cease Oh! cease to per--se--vere, speak not what I

must not hear, speak not what I must not hear, to my Heart ist ease re--store,

go and ne--ver fee me more, to my Heart its ease-- restore, go and never fee me more,

go and ne--ver fee me more. *po*

*Ad Arce*

The musical score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked 'Largo'. The score is divided into five systems, each with a single staff. The lyrics are written below the staff. The first system includes the tempo marking 'Largo' and the name 'Rafetta'. The lyrics for the first system are 'Gentle Youth Ah! tell me why,'. The second system has the lyrics 'Will you force me thus to fly, Cease Oh! cease to per--se--vere, speak not what I'. The third system has the lyrics 'must not hear, speak not what I must not hear, to my Heart ist ease re--store,'. The fourth system has the lyrics 'go and ne--ver fee me more, to my Heart its ease-- restore, go and never fee me more,'. The fifth system has the lyrics 'go and ne--ver fee me more.' followed by a double bar line. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like '6', '5', '3', '4', '2', '1' and 'h' (for half note) scattered throughout the score.

*Sung by M<sup>r</sup> Mattocks*

*Allegro*

*Pia* For *Pia* For

*Pia* Young Meadows

Still in hopes to get the better, Of my stubborn Flame I try; Still in

hopes to get the better, Of my stubborn Flame I try; Swear this Moment to forget her, And the next my Oath de - ny, my Oath de -

- ny, my Oath de - ny . Now prepar'd with Scorn to treat her, Ev'ry Charm in thought I brave, Ev'ry

Charm in thought I brave; Then re - lapsing fly to meet her, And confests my felt her Slave; Then re - lapsing fly to

*Arne*

meet her, And confess my self her Slave, And confess my self her Slave, And confess my self her Slave. 5

• Sung by • M<sup>r</sup>. Beard

*Moderato Allegro*

Hawthorn

There was a Jolly Miller once, Liv'd

on the Ri-ver Dee, He work'd and Sung from Morn till Night, No Lark more blyth than He: And

this the burthen of his Song, For eye u'd to be, I care for Nobody no not I, If no one cares for me.



*Sung by W. Beard*

*Allegro Andante*

*Hawthorn*

Let Gay ones and Great, make the most of their fate, From Pleasure to Pleasure they run, <sup>Sy</sup> From

Pleasure to Pleasure they run: <sup>Sy</sup> Well who cares a Jot, <sup>Sy</sup> I envy them not, <sup>Sy</sup>

While I have my Dog and my Gun, <sup>Sy</sup> While I have my Dog and my Gun.

For exercise Air  
To the Fields I repair  
With Spirits unclouded and light:  
The Blisses I find  
No Stings leave behind  
But Health and diversion unite.



Sung by W. E. Beard

15

Hawthorn

Allegro

The honest Heart whose thoughts are clear, From

fraud disguise and guile, Need neither Fortune's frowning fear, Nor court the Harlot's Smile:

The greatness that would make us Great, Is but an Emp-ty, Emp-ty thing, What more than Mirth Woud

Mortal's have, What more than Mirth woud Mortal's have, The chearfull, chearfull Man's a King, The

chearfull Man's a King.

W. E. Beard

*Sung by M<sup>r</sup> Dunstall*

*Sy* *Hodge*  
*Allegro Non tanto*  
 Well, well say no more, sure you told me before, I know the full length of my tether, my  
 tether; Dye think I'm a Fool, that I need go to School, I can spell you, and put you together, together. A Word to the wife Will always suffice, Adds  
 Niggers go talk to your Parrot, your Parrot, I'm not such an Elf, tho' I say it my self, But I know a Sheeps head from a Carrot, a Carrot.

Larry Grogan

*Sung by Miss Hallam*

*Sy* *Lucinda S<sup>r</sup>*  
*Andante Gratiolo*  
 Cupid God of soft persuasion, Take a helpless  
 Lovers part, seize, Oh seize some kind Occasion, to reward a faithfull Heart, seize, Oh seize some kind Oc - ca - sion, to reward a faithfull

J. Gardini

Heart. Justly those we Tyrants call, Who the Body would enslave, Tyrants of more cruel kind, those who would enslave the mind, Tyrants of more cruel kind, those who would enslave the mind. Cupid. What is granceer foe to rest, Childish Mummery at best, Happy I in humble state, Catch ye fools the glittering bait, Catch the bait, Cupid God of soft persuasion, take the helpless Lovers Part, seize, Oh seize some kind Oc-casion, to reward a faithfull Heart, seize, Oh seize some kind Oc-casion, To reward a faithfull Heart, To re-ward a faithfull Heart.

*Sung by Miss Davies*

*Andante*

*Margery*

How happy were my days till now, I ne'er did Sorrow feel, With Joy I rose to milk my Cow, or take my spinning  
 Wheel; My Heart was lighter than a fly, like a - ny Bird I Sung, 'Till he pretended Love and I, Be -  
 liev'd his flat'ring Tongue. O the Fool, the filly, filly Fool, Who trusts what Man may be, I wish I was a  
 Maid again, And in my own Coun - try.

The musical score is written for a single melodic line (likely voice or piano) and a bass line. The key signature is one flat (F major or D minor), and the time signature is 4/4. The tempo is marked 'Andante'. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are written below the melody. The score includes various musical notations such as notes, rests, and fingerings (e.g., 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).



**Allegro** **Houfemad**  
 I pray ye gentles lift to me, In young & strong & clean to see I'll

not turn tail to any she, For work that's in the country. Of all your house the charge It take, I wash & scrub, I brew & bake, and more can do than

**Footman**  
 here I'll speak, Depending on your bounty, **Andante** Behold a Blade who knows his trade, In

chamber, Hall, or Entry. And what tho' here I now appear, I've serv'd the best of Gentry A Footman would you have, I can

dress, and comb, and shave, For I a handy Lad am, On a Message I can go, And slip a Billet doux, With your humble servant Madam.

**Volti**  
 43



*Sy* *Cook—Nad*  
 Who wants a Good Cook, my hand they must cross, for

plain wholesome dishes I'm ne'er at a loss, And what are your Soups, your Ragouts, and your Sauce, Compar'd with the fare of Old England, and

*Sy* *Carter*  
 Old English roast Beef. *Moderato* If you want a young Man, with a

true honest Heart, Who knows how to manage a Plough and a Cart, Here's one for your purpose come take me and try, And you'll

*Sy*  
 say you ne'er met with a better nor I, Gee ho Dobin, hi ho Dobin, Gee ho, gee Dobin, gee ho, gee ho.

# Chorus

24

My Masters and Mistresses hither repair, What

My Masters and Mistresses hither repair, What

My Masters and Mistresses hither repair, What

Servants you want you may find in our Fair: Men and Maids fit for all sorts of Places there be, And as for the Wages we shan't dis.a.

Servants you want you may find in our Fair: Men and Maids fit for all sorts of Places there be, And as for the Wages we shan't dis.a.

Servants you want you may find in our Fair: And as for the Wages we shan't dis.a.

- Gree, Men and Maids fit for all sorts of Places there be, And as for the Wages we shan't disagree.

- Gree, Men and Maids fit for all sorts of Places there be, And as for the Wages we shan't disagree.

- Gree, And as for the Wages we shan't disagree.

*Sing by Miss' Holman*

*Allegro*

Lucinda

We Women like poor Indians trade, whose Judgment tin--fel thew de--coys, We Women

like poor Indians trade, whose Judgment tin--fel thew de--coys, Sy

Dupes to our fol--ly, Dupes to our fol--ly we are made, while art--full

Man the gain en--joys, While art--full Man the gain en--joys, We Women like poor In--dians

Sig<sup>r</sup> Paradies

trade, Whose Judgment tin--fel flew de--coys, We Women like poor In--dians trade, Whose Judgment

tin--fel flew de--coys, Sy We give our Treasure to be

paid, we give our Treasure to be paid, a paul-try, poor re--turn in toys A paul-try poor re--

--turn in toys We Women like poor Indians trade, Whose Judgment tin--fel flew de--coys Dupes to our

fol-ly we are made While art--full Man the gain en--joys

Figured bass notation (numbers 1-7, #, b) is present below the bass staff of each system.



*Sung by M<sup>rs</sup> Dyer*

Andante

Entrée

Think my fairest how de . lay, Dang . r

ev'ry moment brings, Time flies swift and will a . way, Time that's ever on its Wings: Doubting and suspense at best, Lovers late repentance

cost, Let us eager to be blest, Let us ea . ger to be blest, Seize Oc . ca . sion e'er 'tis lost .

D<sup>r</sup>. Arne

This musical score is for a song by M. Dyer, set to music by Dr. Arne. It is in C major, common time, and marked 'Andante'. The score consists of three systems of staves. The first system includes a vocal line with a trill and a piano line with figured bass. The second system continues the vocal line with a trill and the piano line. The third system concludes the piece with a final cadence in the piano line. The lyrics are written below the staves.

*Sung by Miss Hallam*

Allegro con Spirito

Lucinda

Believe me dear Aunt, If you rave thus and rant, You'll never a Lover persuade: The

D<sup>r</sup>. Arne

This musical score is for a song by Miss Hallam, set to music by Dr. Arne. It is in C major, 3/8 time, and marked 'Allegro con Spirito'. The score consists of two systems of staves. The first system includes a vocal line with a trill and a piano line with figured bass. The second system continues the vocal line with a trill and the piano line. The lyrics are written below the staves.



Men will all fly - - - , and leave you to die, and leave you to die, Oh! ter-ri-ble Chance an Old

Maid. Oh! ter-ri-ble Chance an Old Maid. *fin:* *for:*

How happy the Lads must be come to the pass, Who Antient Virgi-ni-ty scapes 'twere

better on Earth, have five Brats at a birth than in Hell be a Leader of Apes, of Apes than in Hell be a Leader of Apes.

The musical score consists of five systems, each with a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staff. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several ornaments (flourishes) indicated by a stylized 'S' symbol above certain notes. Performance instructions 'fin:' and 'for:' are placed above the piano staff in the second system. The score ends with a double bar line in the fifth system.

# *Songs of the Water*

Justice Woodcock

Allegro

When I follow'd a Lark that was froward and thy, Oh! I stuck to her

stuff till I made her comply, Oh! I took her so lovingly round the waist, And I smack'd her Lips, and I held her fast: When hugg'd and haul'd, the

tsqueal'd and tqual'd, But tho' the vow'd all I did was in vain, Yet I pleas'd her so well that she bore it again, Yet I pleas'd her so well that she

bore it again: Then hoity, toity, winking, frisking, Green was her Gown upon the Grass: Oh! such were the Joys of our dancing days, Oh!

such were the Joys of our dancing days.

Sung by M<sup>rs</sup> Dyer & Miss Hallam

30

*Andante*

Eustace

Let Rakes, & Libertines resign'd To sensual pleasures range, Here

all the Sexes Charms I find, and ne'er can cool or change. Here all the Sexes Charms I find, & ne'er can cool or change. Let Rakes, & Liber-

-tines resign'd To sensual pleasures range, Here all the Sexes Charms I find, and ne'er can cool or change. And ne'er can cool or change.

Lucinda

Let vain Coquets, & Prudes conceal What most their Hearts de-fire, With Pride my Passion I reveal, Oh!

may it ne'er ex-pire. With Pride my Passion I reveal, Oh! may it ne'er ex-pire. Let vain Coquets, and Prudes conceal What most their Hearts de-fire, With

Handel

Pride my Patsion I reveal Oh may it neer expire, Oh may it neer expire. Sy The

Lucinda  
 The Stars their Orbits leave, When I my dear deceive, When I my dear de-

Sun shall cease to spread its light, And fair Creation sink in Night, When I my dear deceive,

- ceive, When I my dear deceive, The Sun shall cease to spread its light, And fair Creation sink in Night, When

When I my dear deceive, The Stars their Orbits leave, When

Sy  
 I my dear de-ceive, When I my dear deceive.

I my dear de-ceive, When I my dear deceive.



*Sung by Miss Brent*

32

*Larghetto*

*Rosetta*

How blest the Maid whose bosom, No headstrong passion knows, Her days in Joys she passes, Her nights in calm repose, Where'er her fancy leads

her, No pain, no fear invades,— her, But pleasure without measure, from ev'ry object flows, No pain no fear, Where'er she

goes, How blest the Maid whose bosom, No headstrong passion knows, Her days in Joys she passes, Her nights in calm repose, Where'er her fancy

leads, No pains no fear invades, no fear invades, no fear invades.

*Sig. Galoppi*





*Sung by Miss Brent & M<sup>rs</sup> Mattocks*

34

Rolatta

Be -

All<sup>o</sup> Spiritoso

- gone I agree, from this Moment we're free, already, already the matter I've sworn,

gone I agree, from this Moment we're free, already, al-ready the matter I've sworn -

already al ready the matter I've sworn

Young Meadows

Yet let me complain, of the fates that ordain, a tryal so hard, so hard to be born, a tryal so hard so hard to be born.

D<sup>r</sup> Arne

*Rofetta*

When things are but fit, We should calmly submit: Sy No cure in re-luctance we

6 5 6 7 6 4 6 5 6 5 6 8

*Y. Meadows*

find, Sy Then thus I O - bey Tear your Image a - way

6 5 6 5 6 5 6 6 8 4 3

*Rofetta*

*Viol:* Then quickly O - bey , Tear your Image a - way

*Y. Meadows*

No cure in reluctance we find, Then thus I Obey, Tear your Image a - way

6 5 6 5 6 5 6 6 5 8 4 3

*Sy*

I banish, I banish you quite from my mind. Sy

*Sy*

And banish, And banish you quite from my mind.

6 5 6 3 6 5 3

## 65

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, in G major (one sharp) and 3/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The piece consists of two measures, each ending with a double bar line. The first measure of the melody is marked with a fermata and a "5." (quint). The second measure is marked with a fermata and a "6." (sext). The bass line consists of a single note in the first measure and a single note in the second measure. The piece is titled "The Rose Tree" in the center.



*Sung by Miss Grant*

Andante

*pp*

*tr*

*ff*

*pp*

*ff*

*Rosetta*

Young I am and fore afraid, Would you

hurt a harmless Maid, Lead an Innocent astray, Tempt me not kind Sir I pray. Young I am and fore afraid, Sy

Would you hurt a harmless Maid, Lead an Innocent astray, Tempt me not kind Sir I pray, Oh.

*tr*

*sy*

Tempt me not kind Sir I pray, Oh. Tempt me not kind Sir I pray.

*Sig! Gahppi*



Men too often we believe, And should you my Faith deceive, Ruin first, Ruin first, And then forsake, *sy*

Pia For sure my tender Heart would break, *sy* Ruin first, *sy*

And then forsake, *sy* sure my tender Heart would break, Ah sure my

ten - der Heart would break, too sure, too sure my tender Heart would break. *sy*



*Sung by M<sup>r</sup>. Beard*

Allegro

Hartford Conn.

Neighbour neer blush for a trifle like this, What harm with a fair one to toy and to Kifs. The Greatest, and gravest, (A truce with Grimace) Would

do the same thing Would do the same thing, Would do the same thing were they in the same place. Sy

No Age no Profession no Station is free, To Sovereign Beauty Mankind bend the Knee, That power resistless no Strength can oppose, We

all Love a pretty Girl under the Rose, under the Rose, under the Rose, We all Love a pretty Girl under the Rose. Sy

*Sung by* <sup>(H)</sup> *M<sup>rs</sup>. Beard*

Hawthorn

*Siciliana*

My DOLLY was the fairest thing, her Breath disclos'd the sweets of

6 #3 7 6 #3

*Spring,*

And if for Summer you would seek, 'twas painted in her Eye her

6 #3 7 6 #3 6 5 6 7 6

Cheek, and if for Summer you would seek, 'twas painted in her Eye her Cheek:

Her swelling Bosom tempting

7 6 7 6 6 6 5 4 3 6 6 6 4 3 6

ripe, Of fruitful Autumn was the Type, but when my tender Tale I told, I found her Heart was Winter cold,

4 2 # 4 2 6 6 #3 6 6 5 6 6 5 3

But when my ten-der tale I told, I found her heart was Win-ter cold.

6 4 5 6 #3 6 6 5 3

Sing by <sup>(41)</sup> W. Dunstall

*Allegro*

5 1/2 6 6 7 6 7

*Hodge*

Was ever Poor fellow so plagu'd with a Vixen, Zounds Madge dont provoke me, but mind what I

6 6 7

Iay, You've chose a wrong Parson for playing your tricks on, to pack up your Awls & be trudging a way. You'd better be quiet and not breed a

7

Riot Shlood must I stand prating with you here all Day, I've got other matters to mind, May hap you may think I'm an Ats, But to the contrary you'll

6 5 5 6 2 5 3 3

find, A fine peice of Work by the Mals, A fine peice of Work by the Mals.

7 7 5 6 6 3/4



*Sung by Miss Brent.*

And inte

Pia

For

Rosetta

Cease Gay le - ducers Pride to take, In

triumphs o'er the Fair, Since Clowns as well can Act the Rake, As those in higher Sphere, in

high

er

Sphere: Since Clowns as well can Act the

D. Anne,

Rake, As those in higher Sphere, Where then to thine Shamefull fate, Shall hap-ily-

beauty go, In ev'ry rank, in ev'ry state, Poor Woman finds a Foe; a

Foe - In

ev'ry rank, in ev'ry state, Poor Wo-man finds a Foe. Sy'

*Sung by Miss Davies*

*Andante*

*Margery*

Since Hodge proves ungratefull, no farther I'll seek, But go up to Town in a Waggon next week; A

Service in London is no such disgrace, And Registers Office will get me a Place. *Sy* But

Blotton went there and soon met with a Friend, Folke say in her Silks she's now standing an end; Then why should not I the same maxim per-

- sue, And better my fortune as other Girls do, And better my fortune as other Girls do. *Sy*

Song by Miss Brent

*Andante*

*Rosetta*

In Love shoud there meet a fond Pair , Un-

-tutor'd by fashion or art, Whose wishes are warm, are warm & sincere, Whose words are the excess of the heart - - - , Whose

words are the excess of the heart ; If ought of substantial de-light, On this side the Stars can be found , 'Tis

sure when that Couple unite, And Cupid by Hymen is crown'd - - - , And Cupid by Hymen is crown'd .

*Sy* *Sy* *Sy*

*Sy*





Sung by Miss Brent. Miss<sup>(37)</sup> Hallam, & Mr. Beard.

Hawthorn  
Well come let us hear what the Swainnutt posses, whom I hope at your feet to explore with success.

Viol.  
Lucinda  
He must be first of all,

Refetto  
straigt comely, comely and tall, comely and tall, Nor foolish Nor Mulish Nor yet shoud his fortune be finall, Nor yet shoud his  
Neither Awkward, Nor Apish Nor yet shoud his fortune be finall, Nor yet shoud his  
Fortune be small.  
To be left for his Hounds, the Youth the Youth that is  
Fortune be small. all blutter and wounds, the Youth the Youth that is  
What thinkst of a Captain, what thinkst of a Squire,

Di Arne

form'd to my mind, must be gentle, be gentle, obliging and kind, gen-tle, obliging, obliging and kind. Of all things in  
 form'd to my mind, must be gentle, be gentle, obliging and kind, gen-tle, obliging, obliging and kind.

6 6 5 3 4 3 4 7 4 3 4 7 4 3 7 6 5 4 6 8 6 5 4 3

nature love me, love me, Yet sometimes be silent, fi-lent and  
 Have sense both to speak, to speak and to see, Yet sometimes be silent, fi-lent and

blind, sometimes, sometimes be silent and blind, silent, silent, silent and blind.  
 blind, sometimes, sometimes be silent and blind, silent, silent, silent and blind.

5 6 6 6 8 6 5 6 4 5 6 4 5 Fore George a molt rare mati-

Observe it ye Fair, in the choice of a Mate, re-

Observe it ye Fair, in the choice of a Mate, re-

monial Re-ceipt, fore George a most rare Matrimonial Re-ceipt, Observe it ye Fair

- member 'tis Wedlock de-termines your Fate, Sy Remember, 'tis Wedlock Remem-ber 'tis Wedlock de-

- member 'tis Wedlock de-termines your Fate, Remem-ber, 'tis Wedlock Remem-ber 'tis Wedlock de-

- - - 'tis Wedlock de-termines your Fate, Remem-ber, 'tis Wedlock Remem-ber 'tis Wedlock de-

- termines your Fate, de-termines your Fate, de-termines your Fate. Sy

- termines your Fate, de-termines your Fate, de-termines your Fate. Sy

- termines your Fate, de-termines your Fate, de-termines your Fate.

- termines your Fate, de-termines your Fate, de-termines your Fate.



Sung by <sup>50</sup>M<sup>r</sup> Beard

Allegro

Hawthorn

The World is a well furnish'd Table, Sy Where Guests are promiscuously

set, Sy We all fare as well as we're Able And scramble for what we can get: Sy My Simile holds to a tittle,

Some gorge while some scarce have a taste, But if I am Content with a lit - tle, Enough is as good as a feast, Enough is

as good as a feast. Sy

Tr. Arue.

# *Song for Miss. Bird*

*Andante Grazioso*

*Refrain*

'Tis not wealth, it is not birth, can value to the Soul convey. Minds possess superi-  
 or worth, which chance nor

gives, nor takes a-way, chance nor gives, nor takes a-way - - - nor takes away.

Like the Sun true merit shows, by nature warm by nature bright, with inbred flames he nobly glows, with in-  
 bred flames

he nobly glows, nor needs the aid of borrow'd light, nor needs the aid of bor-  
 row'd light. D. C. al Segno

*Sung by Miss Brent*

Roberta

The

Traveller benighted, and led thro' weary ways, The Lamp of day new lighted with joy the dawn furveys, with

joy the dawn furveys The

Lamp of day new lighted, with joy the dawn furveys with

joy the dawn furveys. The

rising prospect viewing, each look is for ward cast, He smiles, his course pursuing, nor thinks of what is past

The rising prospect viewing, each look is for ward cast, He smiles, his course pur-

suing, nor thinks of what is past He

smiles, his course pursuing, nor thinks of what is past, of what is past, of what is past.

He



(54)  
*Sung by Miss Wallum*

Lucinda

*Andante Affettuoso*

If ever a fond Inclination, rose in your Bosom to

Rob you of rest ; Reflect with a little Compassion On y<sup>e</sup> soft pangs which prevaild in my Breast ; Oh. where where would you fly me,

Can you deny me, thus torn and distress'd Think, think when my Lover was by me, would I how could I refuse his request, Kneeling he -

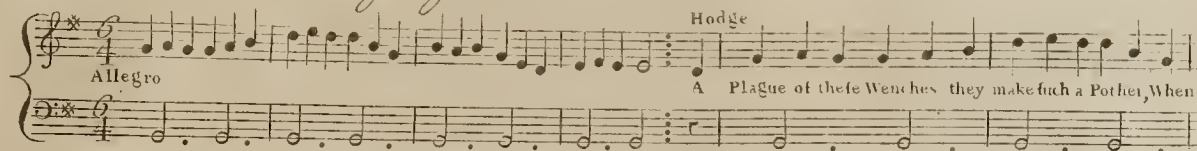
- fore, you let me implore you, Look on me Sighing, crying, Dying, Ah. is there no Language can move If,

If I have been too Complying, hard was the Conflict 'twixt Duty and Love.

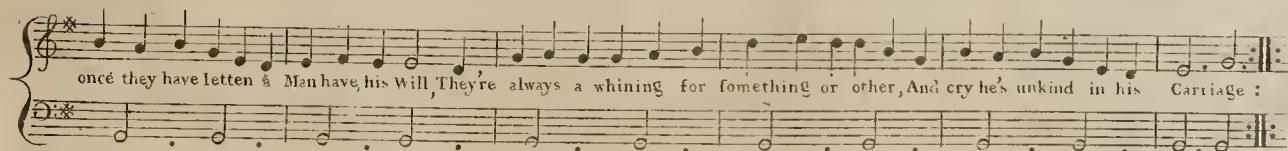
*Sung by M.<sup>r</sup> Dunstall.*

*Allegro* Hodge

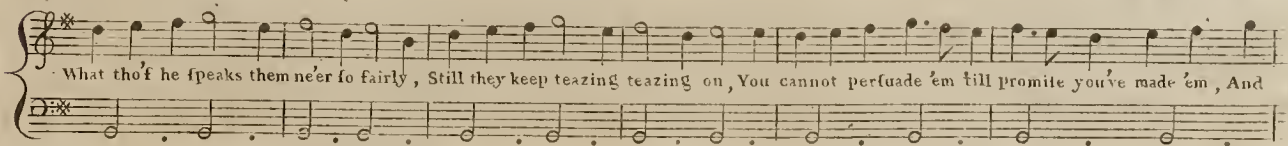
A Plague of these Wenches they make such a Potter, When



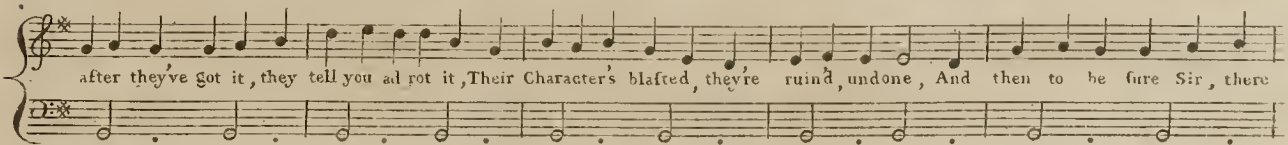
once they have letten a Man have, his Will, They're always a whining for something or other, And cry he's unkind in his Carriage :



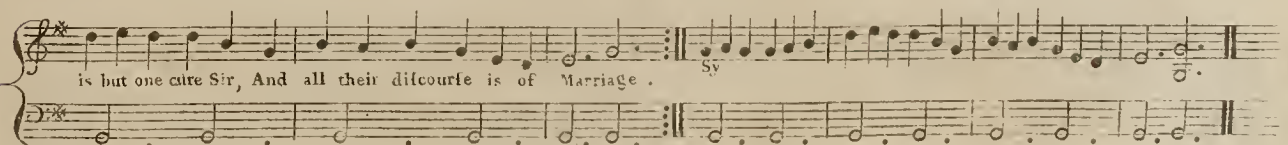
What tho' he speaks them neer so fairly, Still they keep teasing teasing on, You cannot persuade 'em till promise you've made 'em, And



after they've got it, they tell you ad rot it, Their Character's blasted, they're ruin'd, undone, And then to be sure Sir, there



is but one cure Sir, And all their discourte is of Marriage . Sy



S<sup>t</sup>. Patricks Day.

Sung by Mr. <sup>(66)</sup> Mullocks

*Allegro*

6 6 6 6 6 6 6 6 6 7 7 6

Young Meadows

How much su-perior Beauty Awaits, the coldest Bosoms find, but with re-sis-tless

4 3 6 6 6 6 4 3 6

force it draws, to sense and sweetness Join'd, But with re-sis-tless force it draws, to sense and sweetness Join'd - - -

7 #3 8 6 6 6 #3 6 6 #3 6 6 #3

to sense and sweetness Join'd. Join'd. Sy

6 6 #3 #3 6 6 #3 1 2 6

The Closet where to outward shew, the Workmans Art is seen, is

7 #3 6 6 6 7 6 6 8 6 #3

57

doubly valued when we know, it holds a Gem with - in, I doubly valu - ed when we know, it

holds a Gem with - in . in . Sy

• sung by Miss Broom

*Poco largo*

*S. Rofetta*

When we see a Lover languish, and his

Trath & Ho - nour prove. prove. Ah how sweet to heal his An - guish, Ah how sweet to heal his An - guish,

and re-pay him love for love. love.

Dr Arne



(58)  
*Sung by Mr Mallocks & Miss Brent*

Young Meadows

*Andante*

All I

Viol. I

Rosetta

with in her obtaining, Fortune can no more im-part; Let my Eyes my thoughts explaining speak the feelings of my heart; Joy and pleasure

Love with length of Years increasing, Thus my hand and heart surrender, Here my faith & truth I plight, Constant

never ceasing;

Here my faith & truth I plight, Constant

still & kind & tender, May our flames burn ever bright, May our flames burn e--ver bright.

still & kind & tender, May our flames burn ever bright, May our flames burn e--ver bright.

Dr. Arne.

# *Song by M<sup>r</sup>. Beard*

Hawthorn

It ever I'm catch'd in those Regions of smok, That

fest of confusion and Noife, May I neer know the sweets of a flumber unbroke, Nor the pleasures the Country en -

joys, The pleasures the Country en - joys ; Nay more let them take me to punish my Sin , Where

Saying the Cockneys they fleece ; Clap me up with their Monsters cry Masters walk in , And shew me for two pence a

piece, Cry Masters walk in, And shew me for two pence a piece.

Sy

*Sung by Miss Brent*

Go naughty Man, Go naughty

Man, I can't abide you, I can't abide you, are then your Vows so soon forgot so soon forgot, Ah! - now I

see if I had try'd you, what would have been my hope - full Lot, Now I see if I had try'd you, what would have been my hope - full

Lot, my hopefull Lot my hopefull Lot.

But

hear I charge you, make them happy, bless the fond Pair, and Crown their Bliss, bless the fond Pair, and

107)

crown their life  
 Come be a dear good na-turd Pappy, come be a  
 dear good, na-turd Pappy, & I'll re-ward you re-ward you, re-ward you with a kifs, I'll re-ward you, re-ward you with a kifs, come come be a dear good naturd Pappy, come come be a dear good naturd  
 Pappy And I'll re-ward you with a kifs, with a kifs, I'll re-ward you re-ward you reward you with a kifs, re-ward you with a  
 kifs. Po



*Sung by - W. B. Beard, (2)*

Allegro Allai

Hawthorn

Hence with cares Complaints and frowning,

6 8 6

Well-come Jolli-ty and Joy, Ev'ry grief in plea-sure drowning, Mirth this happy Night em-pley

7 5 6

Let's to friendship do our duty Laugh and sing some good Old strain, Drink a health to Love and

beauty May they long in Triumph Reign

Drink a health to Love and

beau-ty may they long in Triumph Reign

1<sup>st</sup> Boyce